felt interested in his success on this occasion. Paul Sandly, the artist, was his warm friend, and introduced him to the Right Hon. John C. Beresford, who became his great patron, and ever continued so.

We should mention, that the plans for the Dublin Exchange were submitted in competition, at the suggestion of some of his friends who were on the spot. He had sixty-four competitors, and obtained the second premium. The first was given to Mr. Cooley: the third to Mr. T. Sandby.

On this occasion Malton, the author of a Treatise on Perspective, well known, published some abusive remarks on Gandon's design.*

In 1771, Gandon took a large house in Broad-street, where he remained for ten years, and married a lady to whom he had been long attached. During this period, namely, in 1776, 100 guineas were offered by advertisement for the best designs for the new Bethlehem Hospital, and Gandon, although fully occupied, and the task was one requiring much study, was led to submit plans. He was assisted in the preparation of these by the eminent philanthropist Mr. John Howard, and was awarded the premium, without a dissentient voice. The sum so gained, however, was quite incommensurate with the labour he had bestowed upon the work, which had nearly killed him; his object was of course to carry out the design, and he was therefore deeply mortified to see it handed over for that purpose to a man of very inferior ability.

In 1779, inducements were offered him to settle in Petersburgh; but while he was deliberating upon them, Lord Carlow and Mr. Beresford invited him to Ireland, at first on general grounds, with the offer of a pension till he was established, but afterwards for the express purpose of building a new custom-house. This determined his future course, and in April 1781, having previously forwarded his sketches, he left London for Dublin. Here, however, he found himself in a position of great difficulty: the proposal was most unpopular; for several weeks he was compelled to keep himself concealed; and when it was determined to go on, meetings were held to prevent it, and great tumult ensued. The first stone was laid in August 1781, but the difficulties in the way were not overcome till long after that: he was himself constantly threatened, and never visited the works without a good cane-sword.†

During the progress of the custom-house, he was solicited by the Earl of Tyrone (afterwards Marquis of Waterford) to make designs for a court-house in Waterford; and to oblige Mr. Beresford, he complied with the request against his will. This building unfortunately proved the source of great annoyance and trouble to him: chiefly caused by conflicts between the grand juries and the corporation, relative to raising the money to pay the workmen, and he was compelled to remonstrate with the grand jury. "In my interview with these gentlemen," he says, "I found they had a very erroneous idea of the profession of an 'architect,' as it stood in England. Some of them considered me as a contractor, or, as they termed me, 'a projector and undertaker,' not one of those sable personages whose occupation it is to bury the dead, but to bury stones and mortar!‡

"Having explained to them what my profession really was, and that I only conducted works, not contracted for them, the artificers were promised a settlement."

He afterwards sought to resign the appointment, but was induced by his steady friend, Mr. Beresford, to persevere. Various other commissions were offered to him, but were mostly refused; when applied to, however, to design improvements in the Irish House of Parliament, he could not decline, and his plans were ultimately carried out. New courts of law followed, and during the execution of these he was much harassed by an opposition in the House of Commons, and other endeavours to stop the works. In his notes he says;—"I cannot but observe in this place, the injurious tendency of repeated attempts of this kind on any of the works of which I had the management. Whenever the stopping of them became in this manner subject of conversation, impediments to their future progress immediately took place; every artificer was apprehensive that the materials prepared or ordered would be thrown on his hands, and that his bills might remain long unpaid. This directly gave a check to every exertion on their parts, by withdrawing their men, and counter-ordering the materials which came from any distance; so that when the business was to recommence, the season was nearly lost by the delays, which circumstance occasioned considerable injury to the works. Indeed, the frequent opposition given to this work had so harassed and disgusted me, that I did not like to go near it; and it prevented me from constructing the inner dome with brick, which, for the sake of expedition, and to save expense, was done with carpentry."

A report which he drew up in January 1794, shewed that 44,234*l.* had been expended on the courts up to that time, and that 15,898*l.* were wanted to complete them: further, that delay would entail great expense and injuries. The result of this was a vote of 16,000*l.*, and the completion of the courts for the reception of the Judges by November 1796. The whole of the buildings, however, were not finished till 1802.

In respect of some designs made by Mr. Gandon for considerable additions to the Irish House of Commons, he considered himself ill-treated, his plans being carried out by others without compensation to him.

In 1786 he gave designs for a military college in Phœnix-park (also carried out by others), and in 1791 built Carlisle bridge. The last building which he conducted was the King's Inns, Dublin, the first stone of which was laid in 1795. During this time the works at the Custom-house were going on (interrupted for a time by the lamentable political occurences of this period), and with them constant annoyances to Gandon. At the King's Inns too, he found objectors and difficulties; and considering relaxation necessary, he resigned the appointment, and retired to his house at Lucan, about the year 1808, where he afterwards died, aged eighty-two. Amongst his last projects was one, which he forwarded to Lord Castlereagh in 1816, on the subject of a triumphal memorial to celebrate the achievements of the navy. He proposed that Westminster Bridge should be made a triumphal bridge, with a colonnade over the centre arch, and the statues of the admirals on the adjoining piers. Lord Castlereagh's secretary, in acknowledging it, said his lordship's avocations did "not permit his attending to proposals of *such a nature!*"

Our epitome of Gandon's life having already extended farther than was at first proposed, we can only say that the volume before us contains notices by himself of Captain Grose, the antiquary; Horace Hone; Sir William Chambers; Paul Sandby; Athenian Stuart, and many others; together with an essay on the progress of architecture in Ireland, and hints for erecting testimonials.

A description and review of his works, by an impartial hand, would have been a valuable addition. Some of them possess great merit.

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* At a later period of Gandon's life, he employed Malton's son in his office, at the urgent request of the father, but, after three years, was obliged to discharge him for betrayal of confidence.

† The foundation of the new building was very bad, and required the utmost care. Piling was resorted to, but had objections besides that of expense. He says, in his own notes,—"I therefore gave directions to have a grating of Memel timber prepared, the timber to be one foot square, to have the upper ones notched down three inches in the ground pieces, which were to be bedded on a layer of cut heath, the whole ground being first correctly levelled; the interstices of the grating to be filled in with hard sound stock bricks, up to the level of the timbers, swimming in mortar composed of pounded roach-lime and mortar well mixed, which answered nearly as well as tarras; over which was laid four-inch fir plank, fastened down on the grating with oak trenels, which was all completed. The foundation-walls were then set out on the 17th of September. The part directly under the cupola was laid with rough blocks of mountain-granite, in regular courses; in the first course was sunk an iron chain of flat bar, four inches wide and two and a half inches thick, into collars which were run with lead, but the bars were only covered with a cement of wax, resin, and stone dust."

‡ The following testimonial will shew to what class of persons the professional term "architect" was applied in the country parts of Ireland about fifty years ago.

"We have known Benjamin Shorter, of Bandon, architect, for the last ten years, during which period he has worked for us at different times, and in every matter executed his work in a very proper and masterly manner. We recommend him, therefore, to the public as an honest, industrious, sober, able workman, and think him very capable of executing any work he undertakes."

WINDSOR CASTLE.—An alteration in the present arrangements, by which tickets for viewing the state apartments can be obtained only in town, is contemplated. It has not worked well for Windsor.

ON THE SEVEN ARCHITECTURAL HARMONIES OR PROPORTIONS,

CONSISTING OF MAXIMS AND PRACTICAL RULES FOR REGULATING THE SIZE OF ROOMS, DOORS, AND WINDOWS.

In the construction of rooms in buildings, whether they are designed for convenience and comfort, or merely to please the eye by their elegance and beauty, there are certain rules and proportions to be observed, which, being dependent on the principles of natural harmony, cannot be violated without offending the most stolid and unpractised eye, and producing an effect precisely the reverse of that which was originally contemplated by the design.

It is not known to us, whether or not the architects of modern times are generally acquainted with the rules and proportions to which we allude; but if they are, one thing is certain, that such knowledge is to them no better than a dead letter, for it would be difficult to point out one single example amongst the most celebrated erections of our times, in which an astute and judicious observer could not detect some very glaring inconsistency; and it would be still more difficult to produce an instance, in which the proportion of parts has been rigorously adhered to, both externally and internally, in the same building, if indeed we except one or two very conspicuous and rare examples copied from Sir Christopher Wren and Inigo Jones, but which examples it is unnecessary to mention more particularly in this place.

In music, nature has established certain rules for adjusting the proportions of sounds, so as to please the ear by the production of harmony. In like manner, architecture has its rules and maxims dependent on similar proportions, or at least on such principles as are similarly adapted for pleasing the eye, by effecting such arrangements as combine to produce the harmony of order.

Beauty and proportion are inseparable between themselves, for wherever the one of them exists so must the other; there must consequently be some fixed and immutable laws by which they are produced in unison, and the more we violate those laws, the more we offend nature, and the farther do we recede from the attainment of real elegance and imposing symmetry. It is therefore indispensable in accurate practice, that just laws should be rigorously adhered to; and it is for the purpose of inculcating the application of those laws, that the subject of the present paper is humbly submitted to the perusal of the candid and intelligent architectural reader.

There are in music only seven distinct degrees of sound that are recognised by the human ear; so in architecture, which is more immediately the subject of geometrical harmony, there are only seven distinct proportions or gradations of form, which by reason of their affinity to the notes in music are rendered pleasurable to the eye, and under one or other of these proportions every species of building that has the smallest claim to regularity of arrangement or accuracy of principle may be comprehended.

Palladio has testified to the fact, although he abstains from assigning a reason, why those proportions and no other should produce such agreeable sensations on the eye and the imagination. He specifies seven distinct proportions or varieties of form which he calls *beautiful*, but beyond this point he does not attempt to proceed, and accordingly here the analogy breaks off, leaving us to assume, that no other terms in the series would be found in perfect accordance with the laws of nature as referred to this particular subject.

The proportions particularized by Palladio, are the circle, the square, the diagonal of a square, the square and its third, the square and its half, the square and two-thirds, and the square doubled. At this term the series terminates, no other additional point being assignable, from which the entire profile of a building could be distinctly encompassed at one view, without moving the eye from its original position.

These analogies are perfectly in accordance with the laws of nature, in as far as they have a direct reference to plane figures of only two dimensions; but as all buildings involve the idea of three dimensions, viz. length, breadth, and depth or height, it becomes necessary so to modify the foregoing proportions as to take

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